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The Art of Unaccompanied Song: Master Class with Soprano Lucy Shelton

Lucy Shelton

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Lucy Shelton

Winner of two Walter W. Naumburg Awards--as chamber musician and solo recitalist--soprano Lucy Shelton continues to enjoy an international career, bringing her dramatic vocalism and brilliant interpretive skills to repertoire of all periods. An esteemed exponent of 20th- and 21st-century repertoire, she has worked closely with today's composers and premiered more than 100 works. Notable among these are song cycles by Elliott Carter, Oliver Knussen, Louis Karchin, and James Yannatos; chamber works by Carter, Joseph Schwantner, Mario Davidovsky, Stephen Albert, Lewis Spratlan, Charles Wuorinen, Gabriella Lena Frank, Bruce Adolphe, Alexander Goehr, Poul Ruders, Anne Le Baron, and Thomas Flaherty; orchestral works by Knussen, Albert, Schwantner, David Del Tredici, Gerard Grisey, Ezra Laderman, Sally Beamish, Virko Baley, and Ned Rorem; and an opera by Robert Zuidam. In recent seasons, Shelton has premiered works written for her by Shulamit Ran, Dan Visconti, Frank Stemper, Kathleen Ginther, Tamar Muskal, and Fang Man.

A NOTE FROM LUCY SHELTON:

Why unaccompanied song? A singer's career includes glorious moments in front of the public, but far more time is spent in solitude – in studying scores, and developing skills. It is therefore of utmost importance to find enjoyment and satisfaction in these hours of practice (or composing) and to treasure the process of preparing for a concert. By choosing unaccompanied song for this residency project, I have given the singers the opportunity to sing songs just for and BY themselves (what we do in “practice” time). The fear of vulnerability (“nothing to hang on to” or “where do the pitches come from”) is soon replaced by an excitement in discovering solutions. The singer becomes totally self-reliant, replacing fear with commitment. I imagine it to be equally vulnerable for a composer to write a single vocal line with no obvious vertical harmony, though it might be considered the most basic building block for larger compositions. It is my hope that “The Art of the Unaccompanied Song” project has enlivened the imagination and developed a more reliable ear in each of the composers and singers whose accomplishments the public may now sit back and enjoy.

Master Class***The Art of Unaccompanied Song***

**with soprano
Lucy Shelton**

**and
singers and composers from
the Setnor School of Music**

**Setnor Auditorium
April 6, 2016 at 8 pm**

Within a Dream (Edgar Allen Poe)

Bryan Sweeney
(b. 1994)

Brianna Lombino, soprano

The Ocean (Nathaniel Hawthorne)

Cody Alexander Paul
(b. 1993)

Sasha Turner, soprano

The Unofficial Guide to a Good Day
(Santiago de Jesus Villalobos Gonzales)

Nich Hoffman
(b. 1997)

Kamala Sloss, soprano

Orphée (Jean Cocteau)

Mario Pietro
(b. 1992)

Sean Jordan, countertenor

Tsunami

Jules Struble
(b. 1994)

Ha Young Synn, mezzo soprano

Lux Aeterna

Jeremy Santiago-Horseman
(b. 1981)

Robert Dunlap, tenor

Goblin Courting Song (Robert A. Turk)

Kaziah White
(b. 1992)

Daniel Fields, tenor

Faculty advisors:

Dr. Kathleen Roland-Silverstein
Dr. Nicholas Scherzinger

Penelope, from *Ulysses* (James Joyce)

Ming Chai
(b. 1991)

Jake Goz, tenor